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WILLIAM BLAKE : TEMPERA PAINTINGS

WILLIAM BLAKE TRUST

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TEMPERA PAINTINGS

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WILLIAM BLAKE

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CATALOGUE

ARTS COUNCIL OF GREAT BRITAIN

THE TEMPERA PAINTINGS OF WILLIAM BLAKE

A CRITICAL CATALOGUE

WITH

AN INTRODUCTION

BY

GEOFFREY KEYNES

THIRTEEN COLLOTYPE PLATES

ARTS COUNCIL
OF GREAT BRITAIN
4 ST. JAMES'S SQUARE, LONDON, S.W.1
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FOREWORD

William Blake's reputation as one of England's great imaginative artists has hung so consistently on his water-colours that the suggestion made by the William Blake Trust that an exhibition should be arranged of his temperas, by comparison hitherto little known, has been warmly welcomed by the Arts Council. It is eminently fitting that these works should be shown as one of the special exhibitions of British art held during the Festival of Britain.

The Arts Council is deeply indebted to Mr. Geoffrey Keynes, well known for his editorial and bibliographical work and other writings on William Blake, for selecting the exhibition and writing this catalogue and its introduction. The various owners who have contributed so generously—no less than 30 out of a possible 41 of the temperas in this country have been included—must allow us to offer them collectively our particular thanks. The 'Canterbury Pilgrims', belonging to Sir John Stirling Maxwell, is included by the courtesy of the London County Council who have released this painting for the period of the exhibition from their own exhibition of the 'South Bank Past and Present'.*

PHILIP JAMES

*This figure does not include the series of eighteen 'Heads of the Poets' made for a frieze in Hayley's study, and now in the Manchester City Art Gallery. Nine temperas are in the United States of America, and twenty-one others have been lost.

INTRODUCTION

WILLIAM BLAKE, in May, 1809, issued a manifesto announcing his *Exhibition of Paintings in Fresco, Poetical and Historical Inventions*. On the recto of this printed leaf he mentioned 'The Ancient Britons', a painting containing 'figures full as large as life', which has since disappeared, the now famous picture of 'The Canterbury Pilgrims', and 'the grand apotheosis of Nelson and Pitt', the two pictures which have long been in the Tate Gallery. These paintings, Blake claimed, were 'unchangeable and permanent in Fresco', that is in tempera, a water-colour medium on a gesso ground applied to canvas, wood, or metal. On the verso of the leaf under the heading, 'The Invention of a Portable Fresco', Blake further elaborated his claims:

A WALL on Canvas or Wood, or any other portable thing, of dimensions ever so large, or ever so small, which may be removed with the same convenience as so many easel Pictures, is worthy the consideration of the Rich and those who have the direction of public Works. If the Frescos of APELLES, of PROTOGENES, of RAPHAEL, or MICHAEL ANGELO could have been removed, we might, perhaps, have them now in England. I could divide Westminster Hall, or the walls of any other great Building, into compartments and ornament them with Frescos, which would be removable at pleasure.

Oil will not drink or absorb Colour enough to stand the test of very little Time and of the Air; it grows yellow, and at length

brown. It was never generally used till after VANDYKE's time. All the little old Pictures, called cabinet Pictures, are in Fresco, and not in Oil.

Fresco Painting is properly Miniature, or Enamel Painting; every thing in Fresco is as high finished as Miniature or Enamel, although in Works larger than Life. The Art has been lost: I have recovered it. How this was done, will be told, together with the whole Process, in a Work on Art, now in the Press. The ignorant Insults of Individuals will not hinder me from doing my duty to my Art. Fresco Painting, as it is now practised, is like most other things, the contrary of what it pretends to be.

The execution of my Designs, being all in Water-colours (that is in Fresco) are regularly refused to be exhibited by the *Royal Academy*, and the *British Institution* has, this year, followed its example, and has effectually excluded me by this Resolution; I therefore invite those Noblemen and Gentlemen, who are its Subscribers, to inspect what they have excluded: and those who have been told that my Works are but an unscientific and irregular Eccentricity, a Madman's Scrawls, I demand of them to do me the justice to examine before they decide.

It is evident therefore that Blake claimed to have rediscovered the merits of painting in tempera, and that he was ready to paint not only small 'cabinet pictures', but also to make large murals on wood or canvas for buildings of any size. The exhibition which he arranged in his brother's house at the corner of Broad Street, Golden Square, was open from May to September 1809, and contained nine 'frescos', with seven paintings in ordinary water-colours on paper. The exhibition attracted little attention, and in every exhibition of Blake's works held since his own time it has been the water-colour

drawings that have overshadowed the temperas, so that their great merits have never been fully appreciated. One reason for this is not far to seek. Blake's extravagant claims for the permanence of his 'frescos' have been falsified by the passage of time. Four of the nine exhibited in 1809 have disappeared, and probably were destroyed owing to the disintegration of their surfaces. Others, though they have survived, have become much cracked, flaked, and darkened, and have been thought unsuitable for exhibition. Only a few such as 'The Canterbury Pilgrims' (No. 5), and those that have been hung in the Tate Gallery for many years have become familiar to Blake's public. The present exhibition, arranged by the Trustees of the William Blake Trust in conjunction with the Arts Council, is designed to redress this lack of balance by limiting the exhibition almost exclusively to temperas. Attention is thus drawn to the true value of Blake's work in this medium; it is also shown how much can be done by expert cleaning and fixation of flaking paint, a number of the exhibits having been treated in recent years by Dr. Johann Hell, as is recorded in the appropriate places in the catalogue.[1]

It is not known exactly when Blake first began to paint his small 'cabinet pictures' in tempera. It must, however, have been early in his career, three of the paintings in this exhibition being dated 1790. It seems probable that most of the pictures illustrating the life of Christ were painted between 1790 and 1800, when Blake moved to Felpham, remaining there for three years under Hayley's patronage.

[1] See Nos. 1, 2, 7, 9, 10, 16, 17, 20, 22, 26, 29, 30, 32.

ontispiece: THE CANTERBURY PILGRIMS (No. 5). Sir John Stirling Maxwell, Bt.

It is likely that the two panels, 'Winter' and 'Evening' (Nos. 3, 4), were done at Felpham, being intended for the sides of the fireplace in the rectory of Hayley's friend, John Johnson.

Some of the pictures exhibited in 1809 Blake designated 'experiment pictures'. The first version of 'Satan calling up his Legions' (No. 7) he explained 'was painted at intervals, for experiment on colours without any oily vehicle', but that 'the labour has destroyed the lineaments; it was with difficulty brought back again to a certain effect, which it had at first, when all the lineaments were perfect'. Finally he notes, 'these experiment Pictures have been bruized and knocked about without mercy, to try all experiments'.

After 1809 it may be noticed that there was a distinct advance in Blake's technical skill if the present condition of the pictures may be taken as justifying his claim for the durability of their colour and surface. It is true that the large picture of 'The Spiritual Condition of Man' (No. 1), dated 1811, was in a sorry state until its recent cleaning by Dr. Hell, but its condition was due largely to dark varnish and ill-judged over-painting in oils, rather than to any change in Blake's colours, and the 'Adam naming the Beasts' (No. 11), dated 1810, is in excellent condition though there has been some restoration. 'The Canterbury Pilgrims' done two years earlier is also in good condition. Few temperas seem to have been painted by Blake between 1812 and 1820, but in the pictures to be assigned, conjecturally or certainly, to the last years of his life it is plain that he had attained a more nearly

complete mastery of his medium. Thus the Arlington Court picture (No. 2), painted on a gesso ground on thick paper, fully justifies Blake's earlier claim that his frescoes were 'as high finished as Miniature or Enamel'. The pictures of 'Christ in the Lap of Truth' (or 'The Holy Family', No. 23) and 'Satan smiting Job with Boils' (No. 15), both likely to have been executed between 1820 and 1825, are quite unchanged except for their perceptible dulling by varnish; and finally the 'Ugolino in Prison' (No. 10) from the Dante series, the last picture painted by Blake in tempera shortly before his death in 1827, is in quite perfect condition. A coating of dark varnish was removed by Dr. Hell from this picture in 1949 to reveal a subtlety of colouring and a perfection of technique which Blake had seldom equalled and never surpassed.

The choice of pictures for this small exhibition has been influenced very much by the considerations detailed above, but also by the wish to bring forward pictures unfamiliar to students of Blake's work, and to demonstrate his pre-eminence as an illustrator of the Bible, particularly perhaps of the New Testament and the life of Christ.

Following the subjects in tempera described in Blake's catalogue are four water-colours of 'The Body of Abel found by Adam and Eve', 'The Soldiers casting lots for Christ's Garment', 'Jacob's Ladder', and 'The Angels hovering over the Body of Jesus in the Sepulchre'. Blake then observes: 'The above four drawings the Artist wishes were in Fresco on an enlarged scale to ornament

the altars of churches, and to make England, like Italy, respected by respectable men of other countries on account of Art'. This exhibition may perhaps create a suspicion that Blake did possess talents for ecclesiastical art which might indeed have exalted the reputation of English painting if he had been given the opportunities he so much desired.

Finally a small addition has been made to Blake's achievement by including two humble pictures in tempera by followers of his genius, one by his devoted wife (No. 32), the other by his pupil and disciple Edward Calvert (No. 33), who never again achieved anything quite so beautiful when the inspiration of Blake's departed influence began to fade.

GEOFFREY KEYNES

NOTE: References to *Rossetti* are to the *Annotated Catalogue of Blake's Pictures and Drawings* by W. M. Rossetti, published as an Appendix to Alexander Gilchrist's *Life of William Blake* (editions of 1863 and 1880).

THE CATALOGUE

MISCELLANEOUS SUBJECTS

1. THE SPIRITUAL CONDITION OF MAN. 1811 Plate I

Tempera on canvas, 60 × 48 in. Signed in gold: *Painted in fresco by William Blake* 1811.

Rossetti, 1863, No. 199; 1880, No. 224; Russell, *Burlington Magazine*, 1920, List II.

Exhib.: Bournemouth, 1949, No. 1.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts; W. Graham Robertson, 1906, sold at Christie's, 22 July 1949 (Lot 52, £420), and given by the Graham Robertson executors to the Fitzwilliam Museum. *Lent by the Fitzwilliam Museum, Cambridge.*

Repr.: Kerrison Preston, *Notes on Blake's Large Painting in Tempera*, Bournemouth, 1949.

This elaborate composition, Blake's largest extant picture, was given the above title by Rossetti, who called it in addition 'An Allegory'. The centre of the picture is occupied by a series of large figures. At the top is Man kneeling below the Holy Spirit as a Dove. On either side of him are male and female figures symbolizing Poetry and Inspiration. In the centre is the spirit of Love rising to Heaven between the figures of Wantonness and Abstinence; she is surrounded by a number of boys and girls. Below are three figures representing Faith, Hope and Charity, standing in a pastoral landscape. On either side of the picture are a series of small scenes passing downwards on the left and upwards on the right. On the left are The Expulsion, The Ark and the Rainbow, Abraham and Isaac, with Moses striking the rock, The Wisdom of Solomon, The Captivity, and The Crucifixion. On the right, going upwards, are The Resurrection, The Pentecost, A Martyr (possibly Eleutherius, burnt in A.D. 189), The Seven-headed Beast, The Last Trump, and Christ in Glory. Rays of light reach over each side from the centre, and unite the composition into a harmonious whole, though it was seen by Rossetti as 'interesting, and fine in several of the figures, which stand nearly isolated one from the other here and there throughout the picture'.

The picture is almost unknown, being too large to be moved easily, and having been difficult to see from darkening of the surface. It had also

been heavily over-painted in oils which had further obscured the details. In 1950 the whole canvas was carefully cleaned at the charge of the Graham Robertson Trustees, with the result that the complete picture, with its lovely details of delicate draughtsmanship, is now revealed, very little of the original painted surface being found to be missing.

2. THE SEA OF TIME AND SPACE. 1821 Plate XII

Tempera on paper, 16 × 19½ in. Signed: *W. Blake inventor* 1821.

Exhib.: Arts Council, 1949; Tate Gallery, 1950.

Colls.: Col. J. P. Chichester; Miss Rosalie Chichester. *Lent by The National Trust* (*Arlington Court*).

The title and subject of this complicated composition are highly esoteric and so are necessarily conjectural. It may, however, be taken to represent in symbols the cycle of the Life of Man, spiritual and material. The central group probably represents Blake's Albion, the Ideal Man, in crimson robe, with his Emanation, Vala or Jerusalem, draped in pale mauve beside him. She points upwards with her left hand, indicating that the material body must ascend up to heaven to acquire spirituality, and downwards with her right hand showing that the spirit must descend to earth to endure bodily existence. The Man crouches at her feet ready to plunge into the Sea of Time and Space.

At the top the Creator is seen in his chariot drawn by the Horses of Light; he has fallen asleep in the act of creation, and the horses, suddenly stayed in their course, are being groomed by four maidens in white with combs and towels. The Creator, as he falls asleep, touches with his sceptre the heads of a number of little figures with musical instruments beside his chariot, this being his last act of outward expression.

The head of the Creator is surrounded by a yellow nimbus with another blue one outside it, and flames stream away from it in all directions. At the horses' feet steps lead down towards a scene in Paradise where there is a grove of trees beneath which, in a kind of grotto, is a group of angelic figures with huge wings carrying baskets (or buckets?) on their heads. Outside, on the edge of a cliff, recline nude figures—highest up is a woman beside a culvert from which pours a stream of water, then a bearded man and a woman (perhaps Adam and Eve), and lastly at a lower level another solitary woman, seen as a tiny figure on a separate cliff. At the foot of the cliff is seen part of a classical temple, the symbol of false religion. Beneath the feet of the dwellers in Paradise is the opening of a

flame-filled cave, in the mouth of which is a group of three women with shuttles held up in their right hands. They appear to be weaving the tapestry of Fate in a frame, of which a part only can be seen. Steps, with flames breaking from the eighth (counting from the bottom), lead down from the weavers, and two tall trees stand on either side, forming a sort of entrance with their roots growing over the lower steps. Beside the trees to the spectator's left stands a young woman holding in her right hand a ball of thread which she has wound from a skein held up on the hands of a young girl reclining on the roots of one of the trees. This girl gazes up at the skein as she holds it. Beside the trees on the other side is another young woman holding a cord in her right hand and the end of a fishing net in her left. The cord appears to pass round the trunk of the tree and to descend again to be attached to the other end of the net, being held by a young girl, as it does so. On the fourth step a woman is mounting upwards with a bucket full of water held in her right hand, but she is challenged by the two women standing by the trees and her left arm is raised in protest. The bucket is strangely covered with scales, the sign of evil, whether seen on Satan's loins or on the trunk of a palm tree, the symbol of suffering. The water in the bucket may, therefore, be assumed to have been taken from the River of Death which flows out of a large culvert on the extreme right below. Stretched out over the culvert, with her legs in the water, is the dead, or sleeping, body of a girl with a wreath of leaves on her head. All the right-hand part of the design just described is painted in delicate shades of green shot with red.

The grey water of the River of Death below mingles with a stream of flames issuing from the mouth of another culvert on the left. Among the flames swims a nude male figure seen from behind with curled ram's horns on his head. His right hand grasps a huge phallic coil of rope shaped like a distaff. The rope as it unwinds passes over the heads of three stern females, and is severed as it reaches the sea by the shears in the hand of the one on the left, this signifying the end of generative life. Nevertheless life goes on, and further coils are seen below among the roots of the left-hand tree. The lower, almost subterranean, level of the River of Death is indicated by the abrupt edge of the ground, on which the central figures are standing. This edge arches over the heads of its inhabitants.

The rough and sombre sea into which the Man is about to plunge is magnificently rendered. Riding its waves on the backs of four dark sea-horses is a nude woman. The horses seem to be guided by two small figures whose upper halves emerge from the water with their arms out-stretched. They appear to be standing on the bottom. The rider's left hand

and right foot are stretched out over the water towards the figure of Vala. Her right hand is held aloft to touch a wisp of vapour which curls up to join the cloudy floor supporting the chariot of the Creator, indicating that she will restore the souls of men to the spiritual level whence they came, so completing the circle of creation.

The painting is highly finished in water-colour on a thin gesso ground on stiff paper. It is in its original gilt frame with convex 'Vauxhall glass', and part of the packing at the back is formed by a copy of *The Times*, for 11 January 1820. Written on the board behind is the name and address of the framer, James Linnell, father of Blake's friend, the painter John Linnell. Soon after its discovery at Arlington Court in 1949 the picture was gently surface-cleaned, and a few tiny defects at the edges were painted in. Its colouring now is as fresh as when it was painted.

There is a pencil sketch for part of the composition in the Pierpont Morgan Library, New York.

3 & 4. WINTER & EVENING. *c.* 1802 — Plate II

Two companion pictures, temperas on panels. Each $31\frac{3}{8} \times 11$ in.

Exhib.: Carfax, 1906, Nos. 19 and 20; Tate Gallery, 1913, Nos. 55 and 56; B.F.A.C., 1927, No. 52; Tate Gallery, Paris and Zürich, 1947, Nos. 33 and 34; Lady Lever Art Gallery, 1950, Nos. 26 and 27.

Colls.: Rev. John Johnson; Canon Cowper Johnson; Bertram Vaughan-Johnson. *Lent by the Mrs. Vaughan-Johnson Will Trust.*

Repr.: J. C. Bailey, *Poems of Cowper*, 1905; *B.F.A.C. Catalogue*, 1927, Pl. xxxviii.

These panels were executed by Blake, no doubt through the influence of William Hayley, for the sides of a fireplace, and were intended to be placed in the rectory at Yaxham, Norfolk, where William Cowper's cousin, the Rev. John Johnson, was rector. A third horizontal panel depicting Olney Bridge has been destroyed. The panels were not used for the purpose intended, and so have survived undamaged. They illustrate passages in Cowper's *Task*, Book IV:

> O Winter! ruler of the inverted year,
> Thy scattered hair with sleet like ashes filled,
> Thy breath congealed upon thy lips, thy cheeks
> Fringed with a beard made white with other snows
> Than those of age, thy forehead wrapt in clouds.
> A leafless branch thy sceptre, and thy throne
> A sliding car, indebted to no wheels,

But urged by storms along its slippery way;
I love thee, all unlovely as thou seemest,
And dreaded as thou art.

lines 120–129

Come Evening, once again, season of Peace;
Return, Sweet evening, & continue long!
Methinks I see thee in thy streaky west,
With matron-step slow-moving, while the Night
Treads on thy sweeping train; one hand employed
In letting fall the curtain of repose
On bird and beast, the other charged for man
With sweet oblivion of the cares of day;
Not sumptuously adorned, nor needing aid,
Like homely-featured Night, of clustering gems;
A star or two just twinkling on thy brow
Suffices thee; save that the moon is thine
No less than hers, not worn indeed on high
With ostentatious pageantry, but set
With modest grandeur in thy purple zone.
Resplendent less, but of an ampler round.
Come then, and thou shalt find thy votary calm,
Or make me so. Composure is thy gift.

lines 243–260

The panels are executed in grey washes of water-colour on a gesso ground, with faint tinges of colour and touches of gold. The figure of Winter is enveloped in the coils of a serpent whose head is beneath his right hand. The 'leafless branch' is in his right hand.

5. SIR JEFFERY CHAUCER AND THE NINE AND TWENTY PILGRIMS ON THEIR JOURNEY TO CANTERBURY. 1808

Frontispiece

Tempera on canvas, $18\frac{1}{4} \times 53\frac{3}{4}$ in. Signed: *W Blake* 1808

Blake's *Descriptive Catalogue*, 1809, No. III, pp. 7–34; Rossetti, 1863, No. 78; 1880, No. 93.

Exhib.: Blake's Exhibition, 1809, No. 3; Assoc. Artists in Water-colour, 1812; International Exhib., 1862, No. 968; B.F.A.C., 1876, No. 18; Glasgow, 1902, No. 122; Bradford, 1904, No. 123; Carfax, 1906, No. 6; Franco-British Exhib., 1908, No. 77; Tate Gallery, 1913, No. 43; Manchester, Whitworth Institute, 1914, No. 46; Nottingham, 1914, No. 64; National Gallery of Scotland, 1914, No. 39; ditto, 1922; Tate Gallery, 1923–4; Wembley, 1924, V. 19; B.F.A.C. 1927, No. 44; R.A., *British Art*, 1934, No. 573.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 93); Sir William Stirling Maxwell. *Lent by Sir John Stirling Maxwell, Bt.*
Repr.: Keynes, *Writings of W.B.*, 1927, Pl. xliii; *B.F.A.C. Catalogue*, 1927, Pl. xxxii.
Engraved by Blake and published 8 May 1810.

Blake described this picture in his *Descriptive Catalogue*, 1809, as follows: 'The time chosen is early morning, before sunrise, when the jolly company are just quitting the Tabarde Inn. The Knight and Squire with the Squire's Yeoman lead the Procession; next follow the youthful Abbess, her nun and three priests; her greyhounds attend her—

"Of small hounds had she, that she fed
"With roast flesh, milk and wastrel bread".

'Next follow the Friar and Monk; then the Tapiser, the Pardoner, and the Somner and Manciple. After these "Our Host", who occupies the center of the cavalcade, directs them to the Knight as the person who would be likely to commence their task of each telling a tale in their order. After the Host follows the Shipman, the Haberdasher, the Dyer, the Franklin, the Physician, the Plowman, the Lawyer, the poor Parson, the Merchant, the Wife of Bath, the Miller, the Cook, the Oxford Scholar, Chaucer himself, and the Reeve comes as Chaucer has described:

"And ever he rode hinderest of the rout".

'These last are issuing from the gateway of the Inn; The Cook and the Wife of Bath are both taking their morning's draft of comfort. Spectators stand at the gateway of the Inn, and are composed of an old Man, a Woman, and Children.

'The Landscape is an eastward view of the country, from the Tabarde Inn, in Southwark, as it may be supposed to have appeared in Chaucer's time, interspersed with cottages and villages; the first beams of the Sun are seen above the horizon; some buildings and spires indicate the situation of the great City; the Inn is a gothic building, which Thynne in his Glossary says was the lodging of the Abbot of Hyde, by Winchester. On the Inn is inscribed its title, and a proper advantage is taken of this circumstance to describe the subject of the Picture. The words written over the gateway of the Inn are as follow: "The Tabarde Inn, by Henry Baillie, the lodgynge-house for Pilgrims, who journey to Saint Thomas's Shrine at Canterbury".' Then follows Blake's well-known discussion on Chaucer's characters, and the comparison of his picture with the rival composition by Thomas Stothard.

6. THE CHARACTERS IN SPENSER'S 'FAERIE QUEENE'. *c.* 1815

Varnished water-colour, 18 × 53½ in. Signed: *WB.*

Rossetti, 1863; No. 208; 1880, No. 235.

Exhib.: B.F.A.C., 1876, No. 11.

Colls.: Lord Egremont (bought from Mrs. Blake, *c.* 1830, for 80 gns.). *Lent by Lord Leconfield.*

Repr.: Figgis, *Paintings of W.B.*, 1925, Pl. 100; Blake Society, 192– (coloured).

The figures move in a procession from right to left, several on horseback, others on foot. In the sky are allegorical figures, in the centre being Los, the Creator, with his wand, who has fallen asleep in the act of creation, as in 'The Sea of Time and Space' (No. 2).

The picture is considerably obscured by darkened varnish. Although it is a water-colour drawing, not a painting in tempera, it has been included in the present exhibition, as it is said to have been done as a companion picture to 'The Canterbury Pilgrims', though probably some years later.

7. SATAN CALLING UP HIS LEGIONS (*Paradise Lost*, Bk.I.). *c.* 1804

Tempera on canvas, 21 × 16¼ in.

Blake's *Descriptive Catalogue*, 1809, No. IX; Rossetti, 1863, No. 47; 1880, No. 51; Russell, *Burlington Magazine*, 1920, List I.

Exhib.: Blake's exhibition, 1809, No. 9; B.F.A.C., 1876, No. 211.

Colls.: Thomas Butts; Samuel Palmer; A. H. Palmer, sold at Christie's, 20 March 1882 (Lot 109); E. Parsons; W. Graham Robertson, offered at Christie's, 22 July 1949 (Lot 55). *Lent by the Victoria and Albert Museum.*

Repr.: Keynes, *Writings of W.B.*, 1927, Pl. xliv.

Satan stands on a rock in the centre, his arm raised in summons. His followers are crouching or arising below. The colouring is sombre, but splendid, much gold leaf being used.

After the picture had been given by the Graham Robertson Executors to the Victoria and Albert Museum it was restored at their charges by Dr. Johann Hell. A great quantity of dark varnish and oil overpainting was removed, and the picture, which had been almost black, regained much of its former splendour.

In his *Descriptive Catalogue* Blake called this painting 'a composition for a more perfect Picture afterwards executed for a Lady of high rank. An

experiment Picture.' The Lady of High Rank was the Countess of Egremont and the picture is now in the Leconfield Collection at Petworth (No. 8). A somewhat similar composition in water-colour is in the Victoria and Albert Museum; others are in the two sets of drawings for *Paradise Lost* in the H. E. Huntington Library, California, and in the Boston Museum of Fine Arts.

8. SATAN CALLING UP HIS LEGIONS

Tempera on canvas, 21 × 16 in.

Blake's *Descriptive Catalogue*, 1809, No. IX; Rossetti, 1863, No. 48; 1880, No. 52.

Exhib.: B.F.A.C., 1876, No. 182.

Colls.: The Countess of Egremont. *Lent by Lord Leconfield.*

Repr.: C. H. Collins Baker, *Catalogue of the Petworth Collection of Pictures*, 1920, p. 4; Keynes, *Writings of W.B.*, 1927, Vol. III, Pl. xlv; Figgis, *Paintings of W.B.*, Pl. 9, coloured.

The same subject as No. 7, but in a finer condition and less dark.

9. THE HORSE. *c.*1805

Tempera on copper, $4\frac{1}{4} \times 2\frac{3}{4}$ in.

Rossetti, 1880, No. 74.

Lent by Upholland College, Wigan.

This small painting was presumably executed about 1805, the year in which the octavo edition of Hayley's *Ballads* was published. This book contained five engraved copper-plates by Blake including one illustrating the ballad of 'The Horse'; in these stanzas it is related how maternal courage, defending the life of a child, was able to tame the ferocity of a run-away horse. The picture is in blue, grey and brownish half-tones, and is like a miniature in finish. It closely resembles the engraving. Yellowed varnish has recently been removed.

10. COUNT UGOLINO WITH HIS SONS AND GRANDSONS IN PRISON. 1827

Plate XI

Tempera on panel, $12\frac{3}{4} \times 16\frac{1}{2}$ in. Incised signature: *W. BLAKE fecit.*

Rossetti, 1880, No. 244.

Exhib.: B.F.A.C., 1876, 124; Carfax, 1906, 25.

Colls.: William Bell Scott, sold at Sotheby's, 21 April 1885 (Lot 183); John Pearson; J. W. White; Mrs. Graham Smith; Hon. Anthony Asquith. *Lent by Geoffrey Keynes, Esq.*

The subject is taken from Dante's *Inferno*, Canto xxxiii, lines 22–90, and Blake's original sketch is No. 68 in his series of Dante illustrations made in 1826–7. This sketch is in pencil and is one of the least finished in the series. Blake refers to the finished painting in his penultimate letter to John Linnell, 25 April 1827: 'As to Ugolino &c. I never supposed that I should sell them; my wife alone is answerable for their having Existed in any finish'd State'. The 'Ugolino' is therefore likely to be the last picture finished by Blake in tempera before his death in August 1827.

Ugolino is represented in this highly finished composition seated in the centre with his knees drawn up to his chest. His arms are around the bodies of his two grandsons who sit leaning against him on either side. His two sons sit on each side in the foreground. Behind is seen the wall of the prison, and over the group hover two symmetrically placed angels with multi-coloured wings.

The story of Ugolino and his death from starvation with his sons and grandsons in the Tower of Pisa had occupied Blake's mind for many years. He included the subject in Plate 12 of his book of emblems, *The Gates of Paradise*, 1793, and used it again in the background to his head of Dante in his series of heads of the poets done about 1801 for Hayley's study at Felpham. Pencil drawings are also found on page 59 of the Notebook (the 'Rossetti MS.') and in the collection at the Victoria and Albert Museum.

The subject no doubt typified for Blake the material world as a prison for the soul and is to be related to his Proverb of Hell in *The Marriage of Heaven and Hell*, 1789: 'Prisons are built with stones of Law, Brothels with bricks of Religion'. Ugolino was the victim of human oppression by the agency of Archbishop Ruggieri, and his sons and grandsons were the innocent sacrifices to blind ignorance and cruelty. It is only in this painting of the subject that Blake has added the attendant angels as symbols of ultimate forgiveness whatever the sins due to human frailty may have been.

The painting is done in water-colours on a gesso ground and had been covered, probably by Blake, with varnish which had turned very dark. The varnish was removed in 1948, revealing a painting in brilliant colours and in perfect condition.

11. ADAM NAMING THE BEASTS. 1810 Plate III

Tempera on fine linen, $29\frac{1}{2} \times 24\frac{1}{2}$ in. Signed: *Fresco by William Blake* 1810

Rossetti, 1863, No. 36; 1880, No. 40.

Exhib.: B.F.A.C., 1876, No. 1; Glasgow, 1902, No. 116; Carfax, 1906, No. 4; Tate Gallery, 1913, No. 2; Manchester, Whitworth Institute, 1914, No. 3; Nottingham, 1914, No. 3; National Gallery of Scotland, 1914, No. 14; Tate Gallery, 1923, No. 4; B.F.A.C., 1927, No. 2; Brussels, *Peinture Anglaise*, 1929, No. 4; R.A., *British Art*, 1934, No. 573.

Colls.: Thomas Butts, sold at Foster's, 29 June 1853 (Lot 77); Sir William Stirling Maxwell. *Lent by Sir John Stirling Maxwell, Bt.*

Repr.: Burlington Magazine, 1906, p. 151; *B.F.A.C. Catalogue*, 1927, Pl. iii; *Bookman*, 1934; *Com. Cat. British Art*, 1935, Pl. cxxvi; W. Johnstone, *Creative Art in England*, 1936, Pl. 112; *Le Monde Illustré*, 29 March 1947.

Adam is represented nude in half-length, three-quarters life size. He is young and smooth-faced, with brown eyes and dark curly hair. His left hand is on his breast caressing the head of a serpent which is coiled round his arm. His right hand is held up with index finger erect. Over his head is the branch of an oak tree. Behind him is a landscape with a procession of animals, including cattle, sheep, a stag, a horse, and a lion. The colouring is pale.

The picture is in very good condition, though a companion picture of 'Eve Naming the Birds' has suffered badly from flaking and repainting in oils. Blake engraved another version of 'Adam Naming the Beasts' as frontispiece to Hayley's *Ballads*, 4to, 1802.

12. ABRAHAM AND ISAAC (Genesis XXII. 9). *c.*1799

Tempera on canvas, $15\frac{3}{4} \times 10\frac{3}{4}$ in. Signed: *W.B. inv.*

Rossetti, 1863, No. 112; 1880, No. 135; Russell, *Burlington Magazine*, 1920, List II.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts; W. Graham Robertson (1906), sold at Sotheby's, 22 July 1949 (Lot 3, 950 gns.). *Lent by Mrs. Clifton.*

Repr.: Binyon, *Drawings and Engravings of W.B.*, 1922, Pl. 40; Figgis, *Paintings of W.B.*, 1925, Pl. 79.

Abraham, an ancient figure in a long robe, stands in the centre. In his left hand is a curved knife resting on a stone altar with faggots and an oil lamp. His right hand rests on the head of a ram caught by its horns in a

bush. Isaac, a nude youth, is poised on one foot in front of his father and looks up at him, while reaching his left hand towards the ram. There are trees in the background on the left.

A water-colour painting of a similar subject is in the Boston Museum of Fine Arts.

13. MOSES INDIGNANT AT THE GOLDEN CALF (Exodus XXXII. 19)

Tempera on canvas, $15\frac{3}{4} \times 10\frac{3}{4}$ in. Signed: *W.B.*

Rossetti, 1863, No. 117; 1880, No. 140; Russell, *Burlington Magazine*, 1920, List II.

Exhib.: Grafton Gallery, International Exhibition, 1910, No. 56; Bournemouth, 1949, No. 22.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts; W. Graham Robertson (1906), sold at Christie's, 22 July 1949 (Lot 10, £462). *Lent by Ian L. Phillips, Esq.*

The greater part of the canvas is occupied by the huge figure of Moses. He has raised his arms above his head in a gesture of indignation, letting fall the Tables of the Law, which lie in fragments at his feet. Near him on the left are two nude girls kissing as they dance. The Golden Calf is seen behind rising out of a cloud of smoke and flames. A figure is sacrificing before the idol.

14. BATHSHEBA AT THE BATH SEEN BY DAVID (2 Samuel XI. 2) Plate IV

Tempera on canvas, $10\frac{1}{4} \times 14\frac{3}{4}$ in. Signed: *W.B. inv.*

Rossetti, 1863, No. 125; 1880, No. 150.

Exhib.: Carfax, 1904, No. 8; Carfax, 1906, No. 8; Tate Gallery, 1913, No. 13.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts, sold at Sotheby's, 24 June 1903 (Lot 8); F. O. Osmaston; Tate Gallery (1914, given by N.A.C.F.). *Lent by the Tate Gallery.*

Repr.: Burlington Magazine, 1904; Binyon, *Drawings and Engravings of W.B.*, Pl. 15; *Burlington Magazine*, monograph III, *Georgian Art*, 1780–1820, Pl. 17.

The naked figure of Bathsheba, with her hands on the shoulders of two girls, stands at the edge of the bath. An attendant woman sits on the left with her feet in the water offering Bathsheba a flower; her right hand rests on a jar of unguent. Columns and flowers rise on either side. There

is a background of dark trees. At the top right-hand corner David is seen looking at Bathsheba from the roof of his palace.

15. SATAN SMITING JOB WITH BOILS. *c.*1825

Tempera on mahogany panel, $12\frac{3}{4} \times 16\frac{3}{4}$ in. Signed: *W. Blake fecit.*

Exhib.: B.F.A.C., 1876, No. 150; Hanoverian Exhibition, New Gallery, 1890, No. 1; Carfax, 1906, No. 18; Tate Gallery, 1913, No. 10; Manchester, Whitworth Institute, 1914, No. 17; Nottingham, 1914, No. 10; National Gallery of Scotland, 1914, No. 13.

Colls.: George Richmond; Frederick Locker; Sir Charles Wentworth Dilke, sold at Christie's, 4 April 1911 (Lot 128, £157 10s.); Carfax Gallery; Miss Dodge, presented in 1918 to the Tate Gallery. *Lent by the Tate Gallery.*

Repr.: B. de Selincourt, *W.B.*, 1906, p. 262; Langridge, *W.B.*, 1904, p. 44; *Burlington Magazine*, 1919, p. 164; Keynes, *Bibliography*, 1921, Pl. 22; Binyon, *Drawings and Engravings of W.B.*, 1922, Pl. 95, coloured; Wright, *Life of Blake*, 1926, Pl. 37; *Paintings and Drawings, National Gallery, Millbank*, 1926, Pl. 15; Pierpont Morgan Library, *Illustrations of the Book of Job*, 1935, I, p. 6.

The composition closely resembles Plate 6 of *Illustrations of the Book of Job*, 1825. Job lies on a heap of straw, naked except for a piece of matting across his middle. His head is thrown back and his hands lifted in agony. His wife kneels at his feet with bowed head and streaming hair. Satan with his feet resting on Job's body forms the central and dominating figure of the picture. He has scaly thighs and huge red bat's wings spread out against dark clouds of smoke hanging heavily in the sky. His arms are outstretched, and arrows of disease are shooting towards Job from his right hand, while his left empties a phial of poison on to him. Behind Job's head on the right his home is consuming in flames and the clouds of smoke arising from it seem almost to support Satan's wings from behind. Beyond Satan are blue-green hills with Druid buildings lying in their folds. On the left is a stretch of sea with the orange globe of the sun sinking behind it. The sun is fringed with crenellated bands of colour shooting up in points of light. The colouring of the whole picture has a lurid brilliance. The edges of Satan's wings and the arrows in his right hand are touched with gold.

The symbolic figure of Satan, that is, the embodiment of spiritual evil, is given a greater dominance in the painting by the addition of great crimson wings which do not appear in the earlier water-colours or in the engraving.

16. SAINT LUKE. 1799

Tempera on canvas, $15\frac{1}{2} \times 10\frac{3}{4}$ in. Signed: *W.B.* 1799

Rossetti, 1863, No. 30; 1880, No. 33; Russell, *Burlington Magazine*, 1920, List I.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts; W. Graham Robertson (1906), sold at Christie's, 22 July 1949 (Lot 47, £105). *Lent by C. Kearley, Esq.*

Exhib.: Bournemouth, 1949, No. 16.

St. Luke is represented as a massive figure standing with a pen in his hand. Behind him is his symbolic ox and a plough, with a finely coloured sky.

Much of the surface has been lost by flaking. The picture was treated in 1949 with wax to prevent further loss.

17. THE CHILD CHRIST ASLEEP ON A CROSS. *c.*1800

Tempera on canvas, relined, $12\frac{7}{8} \times 19\frac{3}{8}$ in. Signed: *W.B.*

Rossetti, 1863, No. 188; 1880, No. 214.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts; . . . Rimell & Co. (1940). *Lent by George Goyder, Esq.*

In the centre of the foreground the Child Christ lies asleep upon a wooden cross with His limbs disposed on its arms. The Virgin stands at the foot in an attitude of adoration. Joseph is at the head pointing with his left hand to the Child. His right arm is extended over Him, and may be holding a pair of compasses, but this part of the picture is damaged. On the left of the picture is a conventionalized flower. In the foreground, resting against the cross, is a carpenter's set-square. There is a landscape background.

The painting has suffered some loss of surface, with repainting, but much darkened glue or varnish was removed in 1945.

18. THE CHILD CHRIST ASLEEP ON A CROSS. *c.*1800

Tempera on canvas, $10\frac{1}{8} \times 14\frac{1}{2}$ in.

Rossetti, 1863, No. 187; 1880, No. 213.

Exhib.: B.F.A.C., 1876, No. 148; Carfax, 1906, No. 13.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot

94); Sir William Stirling Maxwell; General Archibald Stirling. *Lent by Lt.-Col. William Stirling of Keir.*

Similar to the other painting of the same subject (No. 17), but omitting the figure of Joseph and with a different background.

19. THE CHRIST CHILD RIDING ON A LAMB. 1800 Plate V

Tempera on canvas, $10\frac{1}{8} \times 14\frac{1}{2}$ in. Signed: *W. B. inv.* 1800.

Rossetti, 1863, No. 186; 1880, No. 212.

Exhib.: B.F.A.C., 1876, No. 149; Glasgow, 1902, No. 117; Carfax, 1906, No. 12; Tate Gallery, 1913, No. 23; Manchester, Whitworth Institute, 1914, No. 19; B.F.A.C., 1927, No. 18.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 79); Sir William Stirling Maxwell; General Archibald Stirling. *Lent by Lt.-Col. William Stirling of Keir.*

Repr.: Figgis, *Paintings of W.B.*, 1925, Pl. 41, coloured; Mona Wilson, *Life of Blake*, 1927, Pl. xvi; *B.F.A.C. Catalogue*, 1927, Pl. xiv.

The Child Christ is riding on a lamb, supported by the hands of His Mother. St. John attracts the lamb with a handful of grass. The group is on the grassy bank of a river, and the branches of slender trees on either side arch over them. There is a background of hills and forests.

20. THE FLIGHT INTO EGYPT (Matthew II. 14). 1790

Tempera on canvas, $10\frac{1}{2} \times 15$ in. Signed: *W.B. inv.* 1790.

Rossetti, 1863, No. 135; 1880, No. 10.

Exhib.: B.F.A.C., 1876, No. 136; Carfax, 1904, No. 29; Carfax, 1906, No. 11; Tate Gallery, 1913, No. 22; Tate Gallery, 1947, No. 46; Bournemouth, 1949, No. 32.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 97); Alfred Aspland, sold at Sotheby's, 27 January 1885 (Lot 92); J. Annan Bryce; W. Graham Robertson, sold at Christie's, 22 July 1949 (Lot 26, 450 gns.). *Lent by George Goyder, Esq.*

Repr.: Langridge, *W. B.*, 1904, p. 168; *Burlington Magazine*, 1904, p. 207; Binyon, *Drawings and Engravings of W.B.*, 1922, Pl. 13.

The Virgin Mary, with the Infant Christ in her arms, rides on an ass led by Joseph with an angel. Two angels with wings spread float behind. Six tiny children hover around the Mother, who forms, with the Infant Christ, a source of mysterious light. The rest of the picture is dark, though there is strong colour in the wings of the angels.

The surface of the picture is much cracked and treated, but recent cleaning has increased the visibility and colouring of the darker figures.

21. THE ADORATION OF THE KINGS (Matthew II. 11). 1799

Tempera on canvas, $10\frac{1}{4} \times 15$ in. Signed: *W B* 1799.

Rossetti, 1863, No. 26; 1880, No. 29; Russell, *Burlington Magazine*, 1920, List I.

Exhib.: Carfax, 1904, No. 2; Carfax, 1906, No. 10; Tate Gallery, 1913, No. 21; B.F.A.C., 1927, No. 16.

Colls.: Thomas Butts; Thomas Butts, jun.; Captain Butts, offered at Sotheby's, 24 June 1903 (Lot 2, £66); W. Graham Robertson (1906), sold at Christie's, 22 July 1949 (Lot 25, £735) and given by the Graham Robertson executors to the Brighton Art Gallery. *Lent by the Brighton Art Gallery.*

Repr.: William Blake Trust, 1950.

To the left centre of the picture the Madonna sits enthroned on a truss of straw in a stable, the Infant Christ in her lap. She is clothed in white, and glows with mysterious light. Behind her stands Joseph in a light-brown robe, and at his back are the heads of two oxen feeding. The three Kings in crimson robes kneel before the group and present their gifts. Through the door of the stable are seen horses and men, and in the sky is a single enormous star.

22. THE CIRCUMCISION. *c.*1800 Plate VI

Tempera on canvas, $10\frac{1}{4} \times 14\frac{3}{4}$ in. Signed: *W.B.*

Rossetti, 1863, List 3, No. 7; 1880, List 3, No. 8.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853; C. Martin. *Lent by Geoffrey Keynes, Esq.*

The Virgin is seated in the centre with the Infant Christ on her knees. The officiating priest kneels before her with a knife in his right hand. Another priest with a book in his left hand stands on the right with his right arm raised in blessing over the group. Women and elders stand on either side.

The canvas had apparently been rolled up for many years until it was relined in 1947. It was afterwards cleaned to reveal the pale and lovely colouring under the darkened glue and varnish.

23. THE HOLY FAMILY, or CHRIST IN THE LAP OF TRUTH

Tempera on canvas, 23 × 19 in.

Rossetti, 1863, No. 191; 1880, No. 217 (erroneously described as an 'oil picture').

Exhib.: International Exhibition, 1862, No. 221.

Colls.: Thomas Butts; Thomas Butts, jun., offered at Foster's, 29 June 1853 (Lot 142, bought in); R. Monckton Milnes (Lord Houghton); The Marquis of Crewe. *Lent by the Marchioness of Crewe.*

This picture is a larger version of the water-colour painting formerly in the Graham Robertson collection (Christie's Catalogue, 1949, No. 24). The composition is strictly symmetrical, the Madonna being seated in the centre, with the Infant Christ on her knees. Seated on either side are St. Joseph and St. Elizabeth, who each lean towards her. In the foreground at her feet the child St. John is lying on the ground beside a lamb.

On each side is a tall angel standing with bowed head and hands clasped together, and in the centre above is a third angel watching over the group, his great wings forming a canopy for the Mother and Child.

The picture is painted with a smooth perfection unusual for Blake, and except for the somewhat darkened varnish it is in perfect condition. The colouring would be brilliant if it were unobscured; St. Joseph and St. Elizabeth are in robes of blue and green contrasting with the ivory white of the Madonna and the attendant angels. The sky is variegated with rays of delicate colour.

24. THE VIRGIN AND CHILD IN EGYPT (Matthew II. 14, 15). 1810

Tempera on canvas, 28¾ × 23¾ in. Signed: *Fresco by Wm Blake* 1810.

Rossetti, 1863, No. 185; 1880, No. 211.

Exhib.: B.F.A.C. 1876, No. 128; Glasgow, 1902, No. 123; Carfax, 1906, No. 5; B.F.A.C., 1927, No. 15.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's 29 June 1853 (Lot 75, Stirling, 10s.); Sir William Stirling Maxwell; General Archibald Stirling. *Lent by Lt.-Col. William Stirling of Keir.*

The Virgin Mary, half-length and three-quarter life size, in a white dress, is seated beneath a date palm, with the Infant Christ on her knees. Both are painted with very pink flesh, with round faces and light-blue eyes. The

Virgin has a white, and the Infant a bluish, rayed halo. Behind is seen the Nile, with the Sphinx, pyramids, and an obelisk in the background. To the left is an Egyptian town. Above is a pale-blue sky.

25. CHRIST BLESSING THE LITTLE CHILDREN (Mark X. 14). 1790

Tempera on canvas, $10\frac{1}{4} \times 14\frac{3}{4}$ in. Signed: *W B* 1790.

Rossetti, 1863, No. 142; 1880, No. 11; Russell, *Burlington Magazine*, 1920, List I.

Exhib.: B.F.A.C., 1876, No. 139; Carfax, 1904, No. 30; Carfax, 1906, No. 15; Tate Gallery, 1913, No. 24; B.F.A.C., 1927, No. 21.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's 29 June 1853 (Lot 71, Stirling, 10s.); Alfred Aspland, sold at Sotheby's, 27 January 1885 (Lot 93, Gray, £16); J. Annan Bryce; W. Graham Robertson (1904), sold at Christie's 22 July 1949 (Lot 27, £399), and given by the Graham Robertson executors to the Tate Gallery. *Lent by the Tate Gallery.*

Repr.: Art Journal, 1904, p. 350; Figgis, *Paintings of W.B.*, 1925, Pl. 42; *B.F.A.C. Catalogue*, 1927, Pl. 16.

The white-robed figure of Christ is seated beneath the shade of a great tree, whose spreading branches form a green canopy. Two little naked children are folded in His arms; a third stands between His knees, and two others, one dressed in crimson, the other in deep green, stand on either hand. To the right a kneeling woman presents to Him her four children; a fifth kneels on the grass at Christ's feet. On the left a woman draped in blue holds in her arms a baby which stretches out its arms to Him. Behind the mother stands a tall grey-bearded man who admonishes the children with raised hand. The group is on a low hill beyond which is a wooded landscape.

26. CHRIST THE MEDIATOR Plate X

Tempera on canvas, $10\frac{1}{2} \times 15$ in.

Rossetti, 1863, No. 200; 1880, No. 225; Russell, *Burlington Magazine*, 1920, List.

Exhib.: Tate Gallery, 1913, No. 39; B.F.A.C., 1927, No. 37; Tate Gallery, 1947, No. 50; Bournemouth, 1949, No. 38.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 83, with two others, Strange, £1 2s. 6d.); J. C. Strange; R. A. Potts, sold at Sotheby's, 18 June 1912 (Lot 240, Parsons, £71); W. Graham Robertson, sold at Christie's, 22 July 1949 (Lot 40, Agnew, £504). *Lent by George Goyder, Esq.*

Repr.: Binyon, *Drawings and Engravings of W.B.*, 1922, Pl. 41; Blake Society, 192–; The William Blake Trust, 1951 (in colour).

Christ, robed in white, stands in the centre, with arms outstretched, between God the Father, enthroned with His sceptre in His right hand, and St. Mary Magdalene. Flames surround God the Father, and an angel crouches beside Him. The Magdalene bows her head amidst an escort of small angels.

The painting was much darkened, but has recently been cleaned and the colouring is much enhanced.

27. CHRIST'S ENTRY INTO JERUSALEM (Matthew XXI. 5)

Tempera on copper, $12\frac{1}{4} \times 19$ in. Signature obliterated.

Rossetti, 1863, No. 151; 1880, No. 175.

Exhib.: B.F.A.C., 1876, No. 125; Glasgow, 1902, No. 124; Carfax, 1906, No. 2.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 81, with Lot 80, Stirling, £1 5s.); Sir William Stirling Maxwell. *Lent by Sir John Stirling Maxwell, Bt.*

Christ riding on an ass enters the city with His hand raised, followed by Mary and the disciples. He is welcomed chiefly by children—these are not mentioned in the New Testament, but Blake introduces them probably remembering 'the children crying in the temple, and saying Hosanna to the son of David' (Matthew XXI. 15). In the background are the buildings of Jerusalem, with a red sun setting.

28. CHRIST GIVING SIGHT TO THE BLIND MAN (John IX. 1–7)

Tempera on canvas, $10\frac{1}{2} \times 15$ in. Signed: *WB.*

Rossetti, 1863, No. 150; 1880, No. 174.

Exhib.: B.F.A.C., 1876, No. 123; Carfax, 1906, No. 14; Tate Gallery, 1934, No. 8.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's 29 June 1853 (Lot 85, with Lots 86, 87, Strange, 11s.); J. C. Strange; Henry Willett, sold at Christie's, 10 April 1905 (Lot 21, Carfax, £30 9s.). *Lent by Mrs. Clifton.*

Repr.: Journal of the Warburg Institute, II, 1, 1938, Pl. 10c.

29. THE LAST SUPPER (Luke XVII. 14–38) Plate VIII

Tempera on canvas, 12×19 in. Signed: *W.B.*

Rossetti, 1863, No. 25; 1880, No. 26.

Exhib.: Royal Academy, 1799, No. 154.

Colls.: Thomas Butts; Thomas Butts, jun., sold at Foster's, 29 June 1853 (Lot 87); J. C. Strange . . . Sold at Christie's, 22 July 1949 (Lot 102, £819). *Lent by The William Blake Trust.*

Repr.: The William Blake Trust, 1951.

The group is represented in an unusual way, being reclined instead of seated at their meal. Christ is in the centre with a glory radiating from His head. St. John is by His side. The other disciples are in various attitudes around Him, conversing together—excepting Judas who is secretly counting money in his hand. The light from the centre of the picture scintillates on a dark background.

When sold at auction in 1949 the picture was darkened and flaking. It was afterwards treated by removal of much darkened varnish and fixation of the flaking paint with wax.

30. THE AGONY IN THE GARDEN (Luke XXII. 42–3) Plate IX

Tempera on copper, $10\frac{1}{8} \times 14\frac{1}{2}$ in. Signed: *W.B.*

Rossetti, 1863, No. 153; 1880, No. 177; Russell, *Burlington Magazine*, 1920, List II.

Exhib.: Carfax, 1904, No. 11; Carfax, 1906, No. 3.

Colls.: Thomas Butts; Captain Butts, sold at Sotheby's, 24 June 1903 (Lot 14); W. Graham Robertson (1906), sold at Christie's, 22 July 1949 (Lot 30). *Lent by the Tate Gallery.*

Repr.: Burlington Magazine, 1918, p. 17, before and after restoration; Binyon, *Drawings and Engravings of W.B.*, 1922, Pl. 9; Blake Society, 192–, coloured; Christie's Sale Catalogue, 1949; The William Blake Trust, 1950.

Christ kneels in His agony with arms stretched out on either side. An angel leans out of a brilliantly coloured cloud and clasps His waist. Three disciples crouch among trees on either side.

The painting had been restored in 1918, but was again in bad condition, with flaking of the paint, in 1949. It was then again treated, much colour and detail being revealed by removal of overpainting.

31. THE PROCESSION FROM CALVARY. *c.*1803 Plate VII

Tempera on paper fixed to cardboard, $10\frac{3}{4} \times 15$ in. Signed: *W B inv.*

Rossetti, 1863, No. 158; 1880, No. 182.

Exhib.: Tate Gallery, 1913, No. 28; Manchester, Whitworth Institute, 1914, No. 21; Nottingham, 1914, No. 14; National Gallery of Scotland, 1914, No. 17; Paris and Vienna, 1937, No. 11.

Colls.: Thomas Butts; F. T. Palgrave, presented in 1864 to the National Gallery. *Lent by the Tate Gallery.*

Repr.: Art Journal, 1904, p. 349; Soupault, *William Blake*, 1928, Pl. xxi; Gabriel Mourey, *La Peinture Anglaise du XVIII^e siècle*, 1928, Pl. liii.

The body of Christ is carried on a bier by four bearers, St. John in an orange coloured robe with another disciple being in front, and Nicodemus with a fourth behind. Joseph of Arimathea walks with a staff by the side. Each carries a jar of spice. Following the bier is the Virgin Mary in a blue robe and a white mantle, and behind her the other two Marys also in blue. Trees are seen beyond, and in the background are the domes and pinnacles of the Temple. Calvary with the three crosses is seen on the right.

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32. AGNES by CATHERINE BLAKE. *c.*1800

Tempera on canvas, $5\frac{1}{4} \times 7\frac{1}{8}$ in. Inscribed on the back of the canvas in the hand of William Blake: *Agnes/from the Novel of the Monk/Designed & Painted by Catherine Blake/& Presented by her in Gratitude & Friendship/To M^rs. Butts*

Russell, *Burlington Magazine*, 1920, List III.

Coll.: Mrs. Butts; Thomas Butts, jun.; Captain Butts; W. Graham Robertson, sold at Christie's 22 July 1949 (Lot 82, 16 gns.). *Lent by Geoffrey Keynes, Esq.*

An illustration by Mrs. Blake to M. G. Lewis's *The Monk*, 1795. The surface has recently been cleaned.

33. THE RETURN HOME by EDWARD CALVERT. *c.*1830

Tempera, on mahogany panel, $3\frac{1}{4} \times 5\frac{3}{4}$ in.

Colls.: John Linnell; Herbert Linnell. *Lent by Geoffrey Keynes, Esq.*

Exhib.: Arts Council, *English Romantic Art*, Tate Gallery, &c., 1947, No. 71.

A shepherd, wearily riding on a donkey, is on the homeward path to his cottage, where his wife is standing in the doorway ready to welcome him. The scene is set in a wooded landscape with a red sunset sky.

Painted by Calvert about 1830 while still under the spell of Blake's wood-engravings for Thornton's *Virgil*, 1821. Calvert also made a wood-engraving of the same subject, but he is not known to have made any other paintings in tempera.

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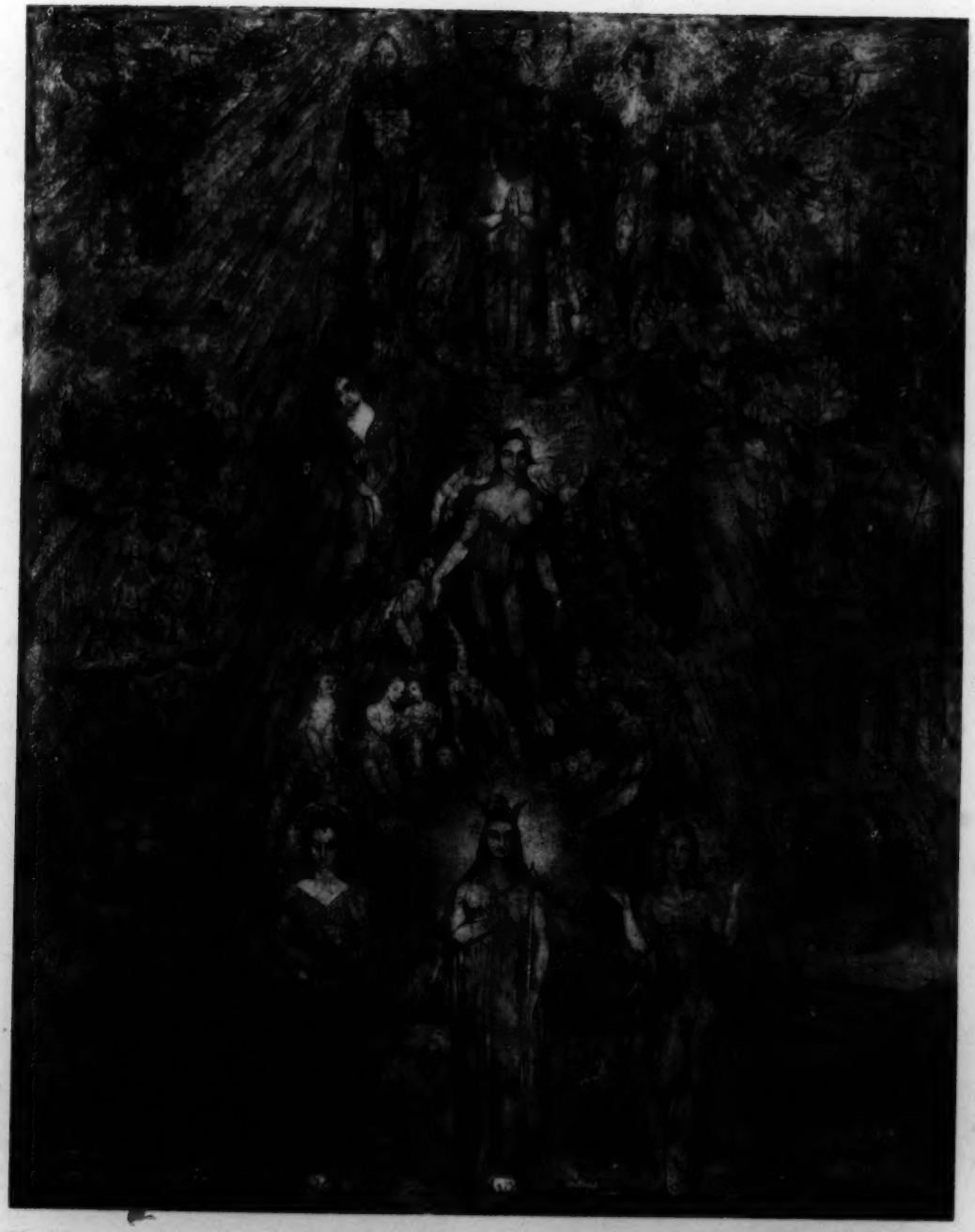

Plate 1. THE SPIRITUAL CONDITION OF MAN (No. 1, *before cleaning*).
The Fitzwilliam Museum, Cambridge

Plate II. WINTER and EVENING (Nos. 3 & 4). Mrs. Vaughan-Johnson Will Trust

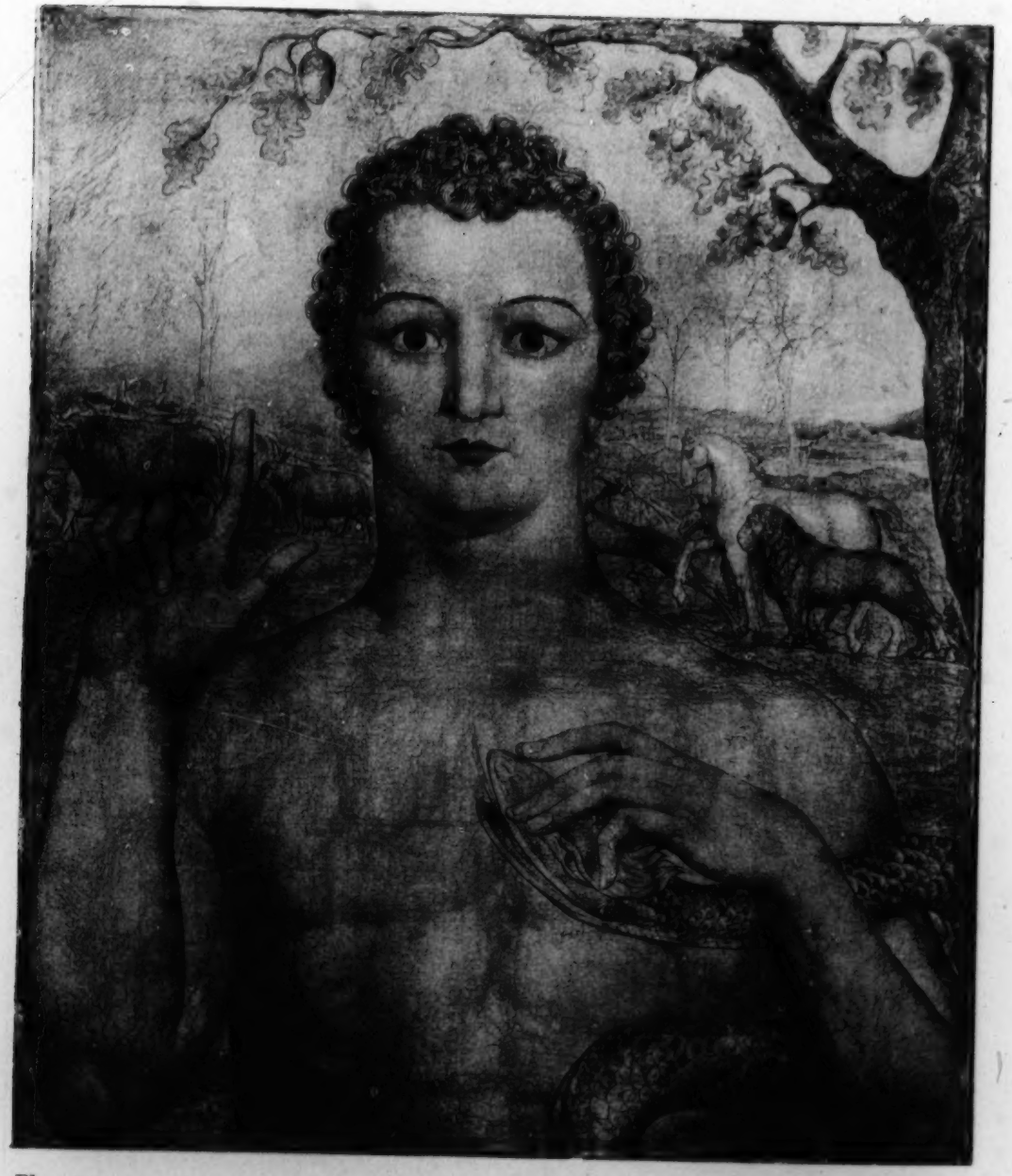

Plate III. ADAM NAMING THE BEASTS (No. 11). Sir John Stirling Maxwell, Bt.

Plate IV. BATHSHEBA AT THE BATH SEEN BY DAVID (No. 14). The Tate Gallery

Plate v. THE CHRIST CHILD RIDING ON A LAMB (No. 19). Lt.-Col. William Stirling of Keir

Plate VI. THE CIRCUMCISION (No. 22). Geoffrey Keynes, Esq.

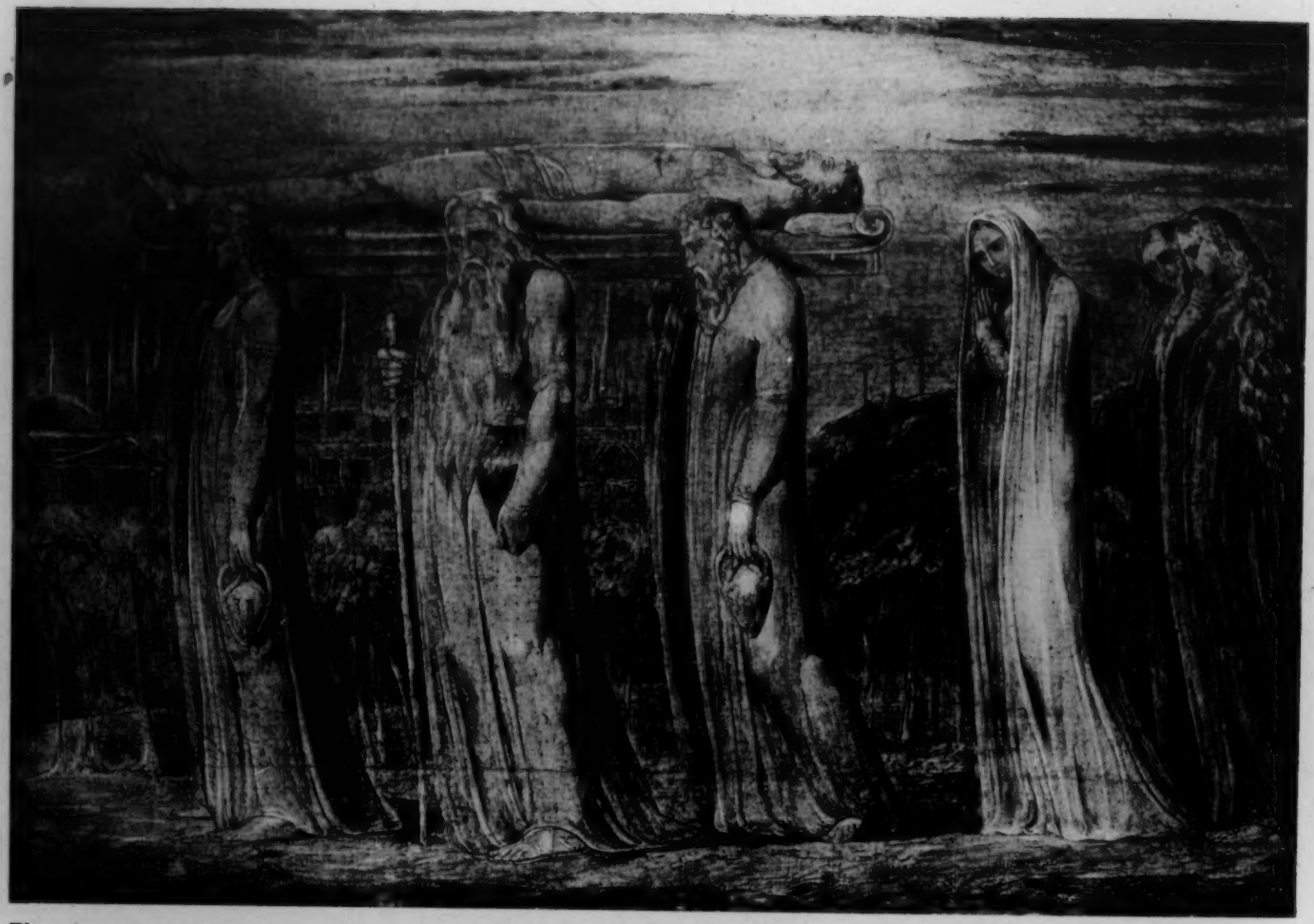

Plate VII. THE PROCESSION FROM CALVARY (No. 31). The Tate Gallery

Plate VIII. THE LAST SUPPER (No. 29). The William Blake Trust

Plate IX. THE AGONY IN THE GARDEN (No. 30). The Tate Gallery

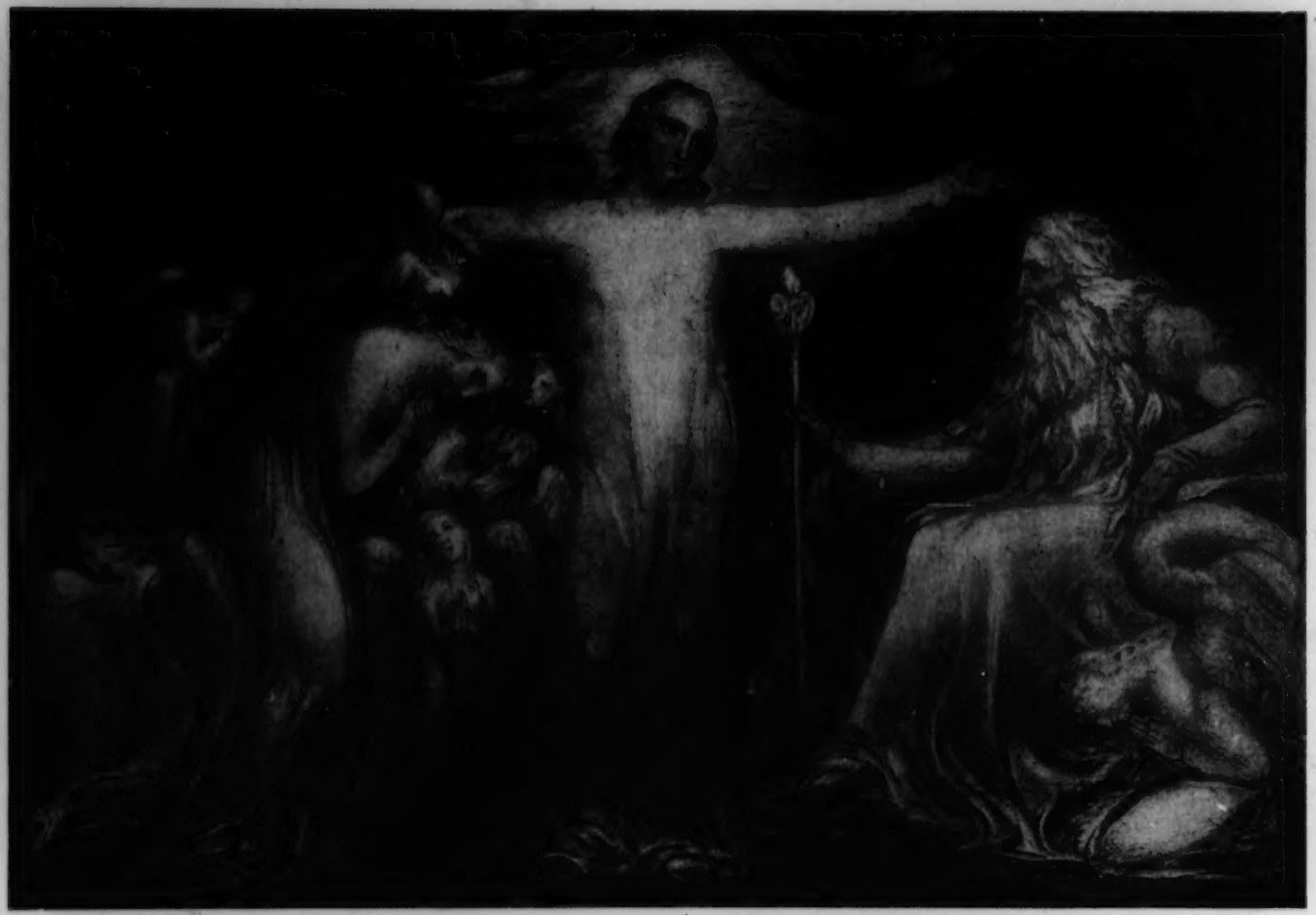

Plate X. CHRIST THE MEDIATOR (No. 26). George Goyder, Esq.

Plate XI. COUNT UGOLINO WITH HIS SONS AND GRANDSONS IN PRISON (No. 10). Geoffrey Keynes, Esq.

Plate XII. THE SEA OF TIME AND SPACE (No. 2). The National Trust